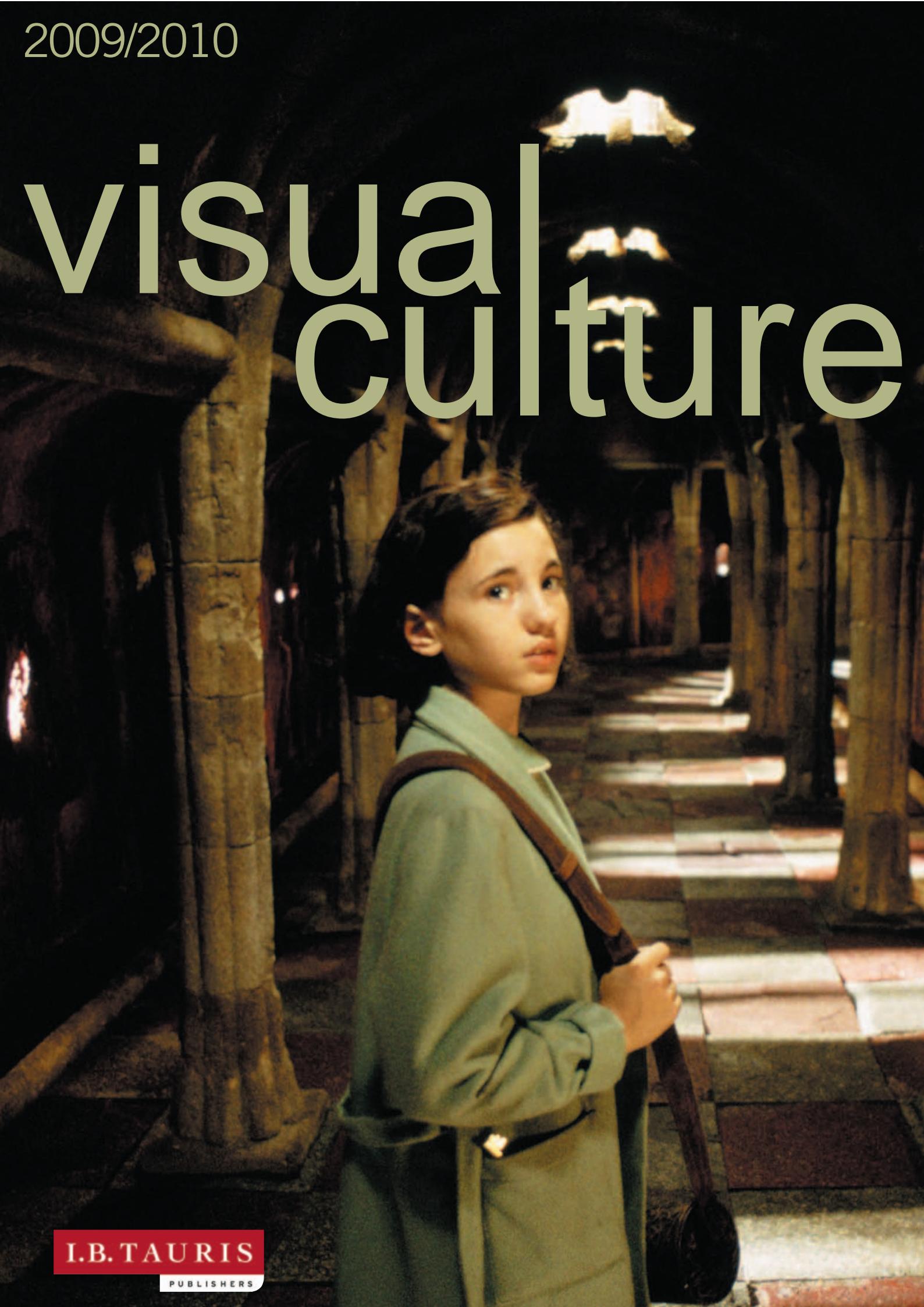


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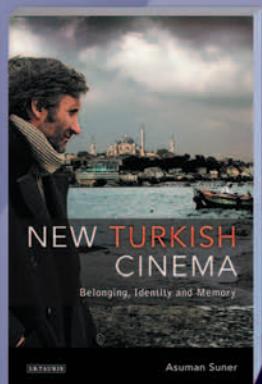
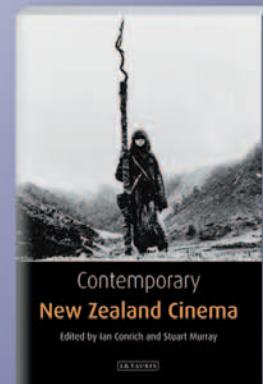
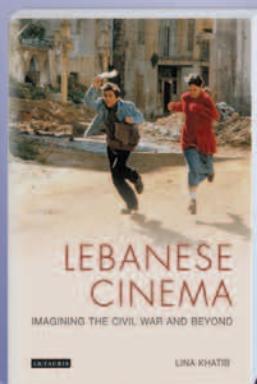
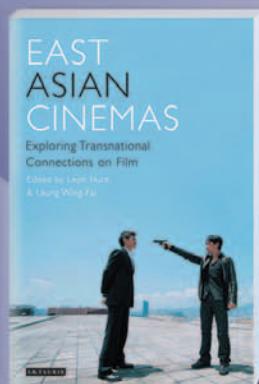
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Best wishes

Philippa Brewster
Editor: Visual Culture
p.brewster@blueyonder.co.uk

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CONTENTS

FILM	2-11
WORLD CINEMA	2-5
HOLLYWOOD AND AMERICAN	
CINEMA	6
BRITISH CINEMA	7-9
RUSSIAN & SOVIET CINEMA	9-11
TELEVISION	12-15
TV DRAMA	12-13
TV HISTORY	14
SCI-FI & FANTASY	14-15
INTERNATIONAL MEDIA	15-17
ART AND CRITICAL THEORY	17-23
ARCHITECTURE	23
PHOTOGRAPHY	23-24
FASHION	24
CULTURAL HISTORY	25
POPULAR CULTURE	26
PHILIP WILSON PUBLISHERS	27-29
INDEX AND ORDER FORM	29-32

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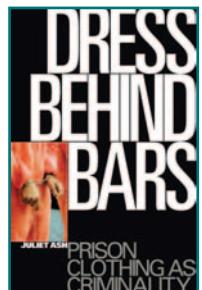
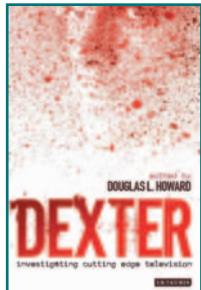
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WITHNAIL AND US
Justin Smith
page 7

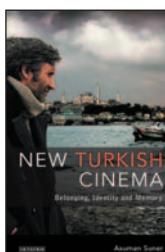
DEXTER
Douglas Howard
page 13

DRESS BEHIND BARS
Juliet Ash
page 24

NEW
THIS
YEAR

Film: World Cinema

NEW TURKISH CINEMA



**Belonging,
Identity and
Memory**
Asuman Suner, Kadir
Has University of
Istanbul

NEW

Providing a sharp and engaging analysis of the films by internationally acclaimed new wave Turkish directors like Nuri Bilge Ceylan, Zeki Demirkubuz, Dervis Zaim, Serdar Akar and Yilmaz Erdogan, this is the first full examination of contemporary Turkish cinema to be published in English. Asuman Suner explores the emergence of the new wave Turkish cinema against the backdrop of the drastic transformation of Turkey since the 1990s. Suner argues that this new cinema, including both commercial and independent productions, persistently returns to the themes of belonging, identity and memory. At the same time, she addresses the divergences between popular and 'art' cinema that destabilise the very distinction between these categories.

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Shanay Jhaveri (Ed.)

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For scholars and cinephiles, Indophiles and travellers, this book is a revelation. Cinema has always provided a special lens for viewing India and, when combined with an outsider's perspective, reveals new and often refreshingly significant facets of its culture and society. Beautifully designed with 100 illustrations in colour and B&W, this book presents a varied interpretation of the country as well as its relationship with the West through a discussion of ten distinctive films, some documentary and some fictional, spanning 40 years from India's independence. International critics, artists and scholars have delved deep into this carefully assembled list, from Renoir's *The River* and Lang's *The Tiger of Eschnapur* to Pasolini's *Notes for a Film on India* and Corneau's *Nocturne Indien*. Their conversations, reflections and polemics trace the evolution of ideas about India as viewed onscreen, re-assess its cultural development, and, simultaneously, lay bare a meditation on foreignness.

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THE CHILD IN FILM



**Tears, Fears and
Fairy Tales**
Karen Lury, University of
Glasgow

NEW

Ghastly and ghostly children, 'dirty little white girls', the child as witness and as victim, have always played an important part in the history of cinema, as have child performers themselves. In exploring the disruptive power of the child in films made for an adult audience across popular films, including *Taxi Driver* and Japanese horror, and 'art-house' productions like *Mirror and Pan's Labyrinth*, Karen Lury investigates why the figure of the child has such significant impact on the visual aspects and storytelling potential of cinema. Lury's main argument is that the child as a liminal yet powerful agent has allowed filmmakers to play adventurously with cinema's formal conventions – with far-reaching consequences. In particular, she reveals how a child's relationship to time allows it to disturb and question conventional master-narratives.

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ISRAELI CINEMA



**East/West and the
Politics of
Representation**
Ella Shohat, New York
University

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When the Hebrew edition of this groundbreaking book came out, it provoked a stormy public debate. This new edition of *Israeli Cinema* features a substantial new postscript that reflects on the book's initial reception and points to exciting new trends in the cinematic representation of Israel and Palestine. Ella Shohat explores the cinema as a productive site of national culture, dating back to the early Zionist films about turn-of-the-century Palestine. She offers a deconstructionist reading of Zionism, viewing the cinema as itself participating in the 'invention' of the nation. Unthinking the Eurocentric imaginary of 'East versus West', Shohat highlights the paradoxes of an anomalous national/colonial project through a number of salient issues, including the Sabra figure as a negation of the 'Diaspora Jew', the iconography of the land of Israel as a denial of Palestine, and the narrative role of 'the good Arab'.

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**The Cultural
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NEW

In *Horror Zone*, leading international writers on horror take horror out into the world beyond cinema screens to explore the interconnections between the films and modern media and entertainment industries, economies and production practices, cultural and political forums, spectators and fans. They critically examine the ways in which the horror genre functions in all its multifarious forms, for example the *Friday the 13th* films as modern grand guignol, the relationship between the contemporary horror film and the theme park ride, horror as art house cinema, connections between pornography and the horror film and the place of special effects in this most respectable of Hollywood genres.

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INGMAR BERGMAN



**The Life and
Films of the Last
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Director**
Geoffrey Macnab

NEW

Ingmar Bergman was the last and arguably the greatest of the old-style European auteurs and his influence across all areas of contemporary cinema has continued to be considerable since his death in July 2007. Drawing on interviews with collaborators and original research, this book puts Bergman's career into the context of his life and offers a new and revealing portrait of this great filmmaker. Geoffrey Macnab explores the often painfully autobiographical nature of his work, while also looking in detail at Bergman as a craftsman. He considers Bergman's working relationship with his actors, his passion for theatre, literature and classical music and his obsession with death and cruelty. The book traces his traumatic childhood, asking how his experiences growing up as the son of a strict Lutheran pastor fed into his later writing and filmmaking. It also looks at his political life, chronicling his teenage flirtation with Nazism, his bitter spat in the mid-70s with the Swedish authorities over his tax affairs and his often vexed relationship with his fellow Swedes.

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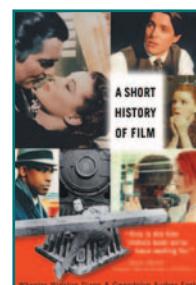
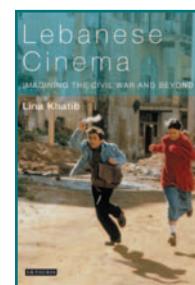
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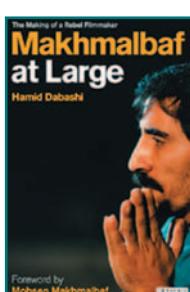
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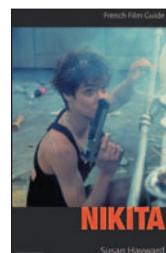
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NIKITA



French Film Guide

Susan Hayward,

University of Exeter

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Nikita (1990) is the story of a nineteen-year-old junkie, Nikita (Anne Parillaud) who is given a second chance in life through being trained to be – and becoming – a skilled assassin for the State. *Nikita* is a cult classic, directed by Luc Besson (with Thierry Arbogast as director of photography) in his hallmark powerful style. The film was an international hit, which spawned a TV series and a Hollywood remake. Susan Hayward develops here a fresh and provocative way of understanding *Nikita*'s plot structure as a neo-baroque symphony. She goes in depth into key sequences of the film, examines its reception as a popular film by audiences and critics, and looks at *The Assassin*, the Hollywood remake of *Nikita*.

This is a wonderfully exciting book on an underrated film. It also shows that the woman placed at the centre of a film noir can, as Susan Hayward points out, 'for once win – or at least get away with it'.

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UN CHIEN ANDALOU



French Film Guide
Elza Adamowicz, Queen Mary, University of London

NEW

In 1929 Dali and Bunuel produced a seventeen-minute film 'Un chien andalou'. On its first screening, Georges Bataille referred to it as 'that extraordinary film ... penetrating so deeply into horror'. Its script is said to be based on two dream images – a woman's eye slit by a razor, ants emerging from a hole in a man's hand, and the film shocked audiences. It continues to fascinate, provoke, attract and alienate its viewers – and to influence filmmakers. Elza Adamowicz's lucid critical guide to this most enigmatic of works takes new approaches to the film. It reviews, for example, its openness to so many readings and interpretations; it reassesses Dali and Bunuel's account of the film as a model surrealist work and its reception by the surrealist group, and examines both the unresolved tensions within the film itself and the role of the viewer, as detective or dreamer?

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LA RÈGLE DU JEU



French Film Guide
Keith Reader, University of Glasgow

NEW

Of Jean Renoir's *La Règle du jeu* (1939), Richard Roud noted: 'if France were destroyed tomorrow and nothing remained but this film, the whole country and its civilisation could be reconstructed from it.' An extravagant claim, but one that in the view of Keith Reader is justified. In this original, up-to-date, scrupulously documented book on one of the great films of world cinema, Reader focuses on *La Règle du jeu* in the context of both the time in which it was made and the currents of intertextuality by which it is traversed. He examines sequences from the film itself, its themes, reception and critical approaches and readings. He also explores its extraordinary subversive charge and its dynamic effect on subsequent generations of filmmakers, including Alain Resnais and Robert Altman. This is the essential companion to *La Règle du jeu*, demonstrating as it does why this film remains so central to French cinema and to the history of French and indeed European culture.

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Alastair Phillips, University of Warwick

NEW

Du rififi chez les hommes (1955), directed by the exiled American film director Jules Dassin, recounts the nail-biting tale of a Parisian gangster heist gone wrong. Famed for its extended dialogue free robbery sequence, it is both a classic French film noir and one of the greatest, most influential crime films. In this lively companion to the film, Alastair Phillips reveals Dassin's role as a director of socially conscious Hollywood film noir and argues that his seminal contribution to the regeneration of the thriller in post war France therefore uniquely complicated relations between French genre cinema and American mass culture. Phillips also examines the film's innovative narrative construction and use of sound, its performance style and mise-en-scène, and discusses the film's legacy, showing how even today, the term *Rififi* remains a byword for both criminal glamour and the enduring virtues of French popular classical filmmaking.

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LA GRANDE ILLUSION



French Film Guide
Martin O'Shaughnessy, Nottingham Trent University

NEW

Directed by the great Jean Renoir, *La Grande Illusion* (1937) is the finest of all anti-war films and a cinematic masterpiece. Other films oppose war by showing its horror. Renoir's film holds the horror at arm's length to give us a clearer view of it. A prisoner-of-war drama, with brilliant performances from leading stars of its period, including Erich von Stroheim and Jean Gabin, the film combines popular appeal with a formal brilliance that allows a complex examination of how classes, nations and genders interact. In this comprehensive and readable companion to the film, Martin O'Shaughnessy underlines its sharp intelligence. Locating the film in the context of Renoir's career, O'Shaughnessy discusses its use of stars, production history, set design and reception. He compares known drafts of the film with a previously undiscovered story outline, casting important new light on its genesis. Stressing how it spoke to its times, he also demonstrates how it speaks to us now.

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Film: Hollywood & American Cinema

HOLLYWOOD CATWALK



Exploring Costume and Transformation in American Film
Tamar Jeffers McDonald, University of Kent

NEW

The High School outsider takes off her glasses, puts on a dress, and becomes the Prom Queen; the dowdy woman has her hair done, buys some chic new clothes and starts to attract the men. Cinderella and Pygmalion stories still provide inspiration for the plots of Hollywood romantic comedies, dramas, and even action films. Their perennial use prompts a series of questions: is, for example, male agency necessary to effect the transformation, or can the woman change herself? Most pressingly, what do these images of change and transformation tell us, the viewers, about what we should be doing? Investigating these questions, this book examines a key but frequently overlooked aspect of film style: the costume. Exploring the fantasies of transcendence and transformation sold through these films and exemplified in the costumes, this book examines *Calamity Jane*, *Clueless*, *The Devil Wears Prada*, and many other examples from both classic and contemporary Hollywood.

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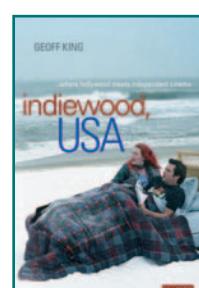
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Film: British Cinema

WITHNAIL AND US



Cult Films and
Film Cults in
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of Portsmouth

NEW

Cult has entered the cultural psyche in a profound and pervasive way. There is no corner of popular culture beyond the potential for cult transformation. Indeed, in entering common parlance the term has effectively lost its clandestine mystique. But why? And how did we get here with cult? *Withnail and Us* charts the journey of cult in culture through an exploration of British cult films and their fans. It is about our bizarre and enduring fascination with once obscure or shocking movies, from *A Clockwork Orange* to *The Wicker Man*. What is it about certain films that provokes such obsessive fan devotion? Why do they gather in groups to re-enact scenes learnt by heart? From 1968 and all that, through the cultural by-ways of the 1970s, this book attempts to explain such strange practices, and to trace their origins in the makings of some remarkable films, including *Tommy*, *The Man Who Fell To Earth*, *Quadrophenia*, *Withnail & I*, *Trainspotting* and *Performance*. Prepare to enter the arena of the unwell!

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BRITISH FILM DESIGN



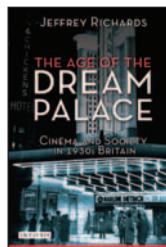
A History
Laurie N. Ede, University
of Portsmouth

NEW

British Film Design is about the things that you see when you close your eyes and think of British cinema: Dr. No's Hideaway, the buffet of *Brief Encounter*, Vera Drake's parlour, Hogwarts School... and a thousand other visions of British films. This book is also about the people who have created those visions. The physical environments of films are made by Production Designers/Art Directors. Their efforts have tended to go unnoticed by cinema audiences. *British Film Design* offers the first comprehensive historical survey of British art direction. It takes a chronological journey through British film design, starting with the efforts of the film 'primitives' of the silent era and ending with the modern day purveyors of part built/part computer generated 'blended design'. Certain themes recur en route. These include British cinema's obsession with realism; the Production Designer's continual struggle for recognition; influence from European artists and the benefits – and perils – of American finance.

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THE AGE OF THE DREAM PALACE



Cinema and
Society in 1930s
Britain
Jeffrey Richards,
Lancaster University

NEW

The period between the two world wars is often named 'the golden age of the cinema' in Britain. This definitive and entertaining book on the cinema and cinema-goers of the era is herewith reissued with a new Introduction. Jeffrey Richards tells the absorbing story of the cinema during the decade that produced Alfred Hitchcock's thrillers, the musicals of Jessie Matthews and Alexander Korda's epics. He examines the role of going to the pictures in people's lives during a tough period when, in the sumptuous buildings that housed local cinemas, people regularly spent a few pence to purchase ready-made dreams watching Gracie Fields, Robert Donat and the other stars of the day. He scrutinises the film industry, censorship, cinema's influence, the nature of the star system and its images, as well as the films themselves, including the visions of Britain, British history and society that they created and represented.

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FILM ENGLAND



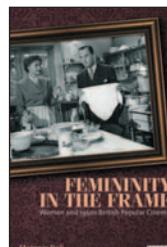
Culturally English
Filmmaking since
the 1990s
Andrew Higson,
University of York

NEW

In a film business increasingly transnational in its production arrangements and global in its scope, what space is there for culturally English filmmaking? In this innovative and enjoyable book, Andrew Higson demonstrates that a variety of Englishnesses have appeared on screen since 1990, and surveys the genres and production modes that have captured those representations. He looks at the industrial circumstances of the film business in the UK, government film policy and the emergence of the UK Film Council. He assesses cinema's relationship with English literature, surveys the array of contemporary fiction that has been re-worked for the big screen, and the pervasive – and successful – Jane Austen adaptation business. Finally, he considers the period's diverse films about the English past, including big-budget, Hollywood-led action-adventure films about medieval heroes, such as *King Arthur*, historical dramas, such as *To Kill a King*, intimate costume dramas of the modern past, such as *Pride and Prejudice*, and films about the very recent past, such as *This is England*.

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Women and
1950s British
Popular Cinema
Melanie Bell, Newcastle
University

NEW

It's widely assumed that Britain in the 1950s experienced a return post-war to traditional gender roles and that popular cinema represented this era of the mythological 'happy housewife' with Boys Own tales of derring-do. Melanie Bell challenges such received understandings with this sharply observant account of how British cinema engaged with femininity and women's roles during an important period of social and cultural change. In a lively and accessible manner, she shows that the period was marked by social unease and anxiety about gender roles and femininity through analysing marginalised figures such as prostitutes, criminals and 'femmes fatales' and addressing themes of modernity, marriage and female friendship. This revealing book shows how many British films, like *The Perfect Woman* or *Young Wives' Tale*, expressed proto-feminist ideas and explored new forms of femininity in a manner that has not until now generally been recognised.

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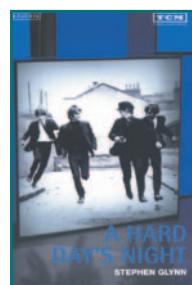
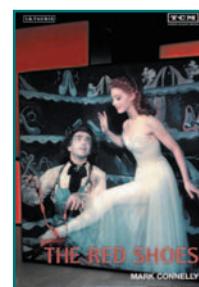
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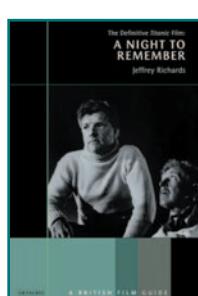
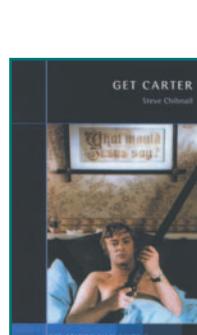
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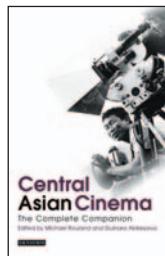
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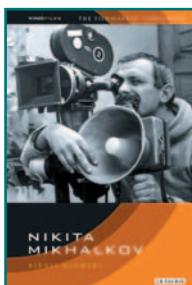
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CHAPAEV



The Film Companion 12
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NEW

Chapaev is the most popular film of the Soviet era. Directed by Georgi and Sergei Vasilev, it tells of the legendary exploits of the Red Army Commander Vasili Ivanovich Chapaev during the Russian Civil War. Its greatest fan was Joseph Stalin, who saw it 38 times at late-night showings in the Kremlin. It was both praised by Party ideologues for its faithfulness to the Bolshevik cause and loved by mass audiences for its adventure sequences and its tragic love story. For over seventy years, Chapaev, Furmanov the Commissar, Petka and Anka have remained heroes of the Russian popular imagination. This inspirational guide to the film tells the story of the real-life Chapaev, of the novel by Dmitri Furmanov, and of the struggles to make the film. Julian Graffy offers a detailed analysis of the film itself and then considers Chapaev's extraordinary after-life. He demonstrates that to understand *Chapaev's* appeal is to understand something about what it means to be Russian.

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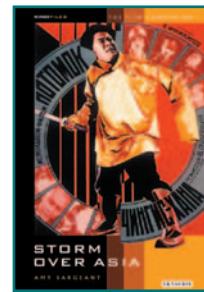
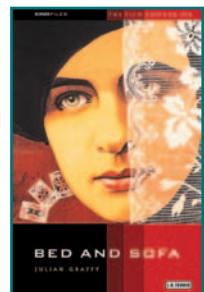
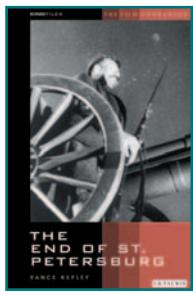
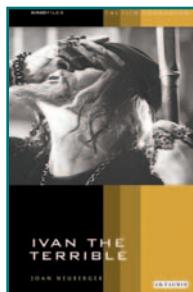
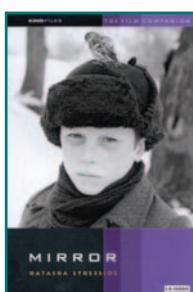
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In this period, Eisenstein's film-making ran into the difficulties generated by the Soviet authorities' increasingly restrictive definition of Socialist Realism, by the show trials and the purges, the Second World War, and the post-war proclamation of rigid cultural orthodoxy by Stalin's henchman, Zhdanov. Here we experience Eisenstein's reaction to this hostile environment, as filmmaker, theorist and teacher, from his public obeisance over *Bezhin Meadow* to his private defiance with *Ivan the Terrible*.

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The name of Eisenstein is synonymous with the idea of montage, as exemplified in his silent classics such as *The Battleship Potemkin* (1925) and *October* (1927). In the 1930s Eisenstein elaborated his ideas on montage and in this series of essays, written between 1937 and 1940, which were published in English for the first time in this volume, he presents the essence of his thinking on cinema and aesthetics more generally. They reveal him as one of the most significant philosophers of art of the twentieth century.

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TV Drama

THE WIRE



How TV Crime Drama Got Real
Jane Gibb and Roger Sabin, both at University of the Arts London

NEW

The Wire is now understood to be one of the greatest dramas in television history. This show about the battle between Baltimore cops and drug dealers – Barack Obama’s declared favourite – takes on US politics in an unprecedentedly direct way, moving the black urban poor to the centre of the story. But how are we to think about the politics of *The Wire*? Using previously unpublished interviews with David Simon, Ed Burns, George Pelecanos, and Dennis Lehane, as well as exploring in-depth *The Wire*’s five seasons, Gibb and Sabin investigate the watershed change that it heralded in ‘realism’ in TV drama and in terms of the hip hop mantra of ‘keeping it real’ that infuses the show’s politics. They explore the show’s distinctive moral focus and particularly its concerns with the failure of the war on drugs and its underlying class rage, to reveal how this most dystopian of shows is also, paradoxically, the most inspiring for the way it underscores television’s potential for political engagement.

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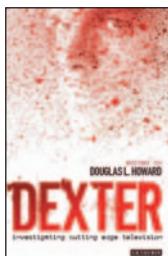
INVESTIGATING CULT TV SERIES

Series Editor: Stacey Abbott

Investigating Cult TV is a series that seeks to redraw the boundaries of cult TV, and to provide a forum for discussion and debate about its changing nature, intricacies and pleasures. Authors are invited to question traditional assumptions about genres, programmes and their audiences and to rethink how cult TV is conceived, produced, programmed and consumed.

INVESTIGATING
CULT TV

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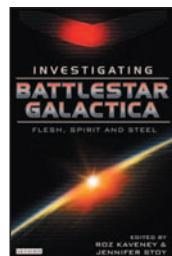


Investigating
Cutting Edge
Television
Douglas L. Howard (Ed.),
Suffolk County
Community College,
USA
NEW

Based upon the Jeff Lindsay novel *Darkly Dreaming Dexter*, Showtime's and FX's *Dexter* continues to raise the bar on television drama, as it chronicles the grisly exploits of a police blood spatter expert who moonlights as a serial killer (or vice versa). Unlike other serial killers, however, *Dexter* only kills the bad guys, a distinction that sets up one of the primary ethical conflicts of the show, for *Dexter* as well as for the viewer. Including a complete episode guide to the first three seasons, and an exclusive interview with *Darkly Dreaming Dexter* author Jeff Lindsay, *Dexter* brings together an international group of critics and scholars to offer the first lively investigation of this show's many issues, contexts, and complexities. It considers such topics as *Dexter* as a vigilante hero, *Dexter* and psychoanalysis, the politics of *Dexter*, and the intriguing international reception of the series.

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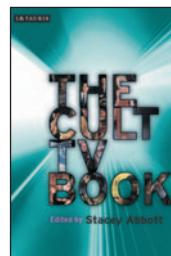


Investigating
Flesh, Spirit, and
Steel
Roz Kaveney and Jennifer Stoy (Eds)
NEW

Of all recent television science fiction series, the reimagined *Battlestar Galactica* is the most highly praised and consistently inventive and intelligent. Where the original show was a straightforward space opera, the new one is rich, strange and above all unpredictable. This book covers the new *Battlestar Galactica* from beginning to end, covering all of the show's principal themes from the depiction of sexuality in an era of artificial people and downloaded memories to what it means to be a member of a military organisation when the stakes are not victory or defeat but survival. This definitive book on the full new *Battlestar Galactica* also includes an interview with Jane Espenson, co-executive producer of the show's last seasons and writer/director of the *Battlestar Galactica* prequel film *The Plan*, with a complete episode guide.

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THE CULT TV BOOK



Stacey Abbott (Ed.),
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NEW

what is cult TV today? *The Cult TV Book* is designed to be the companion reference to a TV phenomenon, whose shows offer biting commentaries on modern society. Cult TV is also changing; where in the past, being cult meant being marginal with a small, loyal fan base, today cult TV is key to the television industry, fandom is now global and energetically online, cult status is fostered by the networks, and cult shows are notable not for their low budgets and schlock, but for spectacular special effects and sumptuous visual style. Leading scholars, writers and journalists redefine our understanding of cult television within the contemporary TV landscape. An array of case studies, from *Star Trek* to *Babylon 5*, *Dark Shadows* to *Masters of Horror*, *The Avengers* to *The Sopranos*, demonstrate the intricacies and pleasures of shows that have shaped our understanding and love of the daring, diversity and artistry of cult television.

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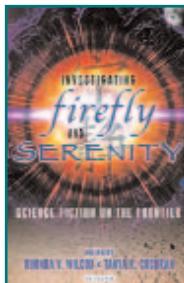
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TARDISBOUND

Navigating the Universes of Doctor Who

Piers D. Britton,
University of Redlands,
Southern California



NEW

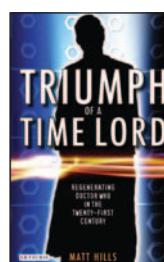
Doctor Who has always thrived on multiplicity, unpredictability and transformation, with its kaleidoscopic and shifting worlds and characters. On its triumphant return to TV in 2005, it was made up of four different fictional forms, across three different media, with five actors simultaneously playing the eponymous hero. *TARDISbound* is the first book to deal with the TV series, the 'audio adventures' original novels, and the short story anthologies produced since the 1990s, while engaging with the common elements and distinctive features of each. It places *Doctor Who* under a variety of lenses: it examines the leading characteristics of these *Doctor Who* texts, and considers issues of class, ethnicity and gender in relation to the Doctor(s), other TARDIS crew-members, and the non-human/inhuman beings they encounter. *TARDISbound* also addresses major questions about the aesthetics and ethical implications of *Doctor Who*.

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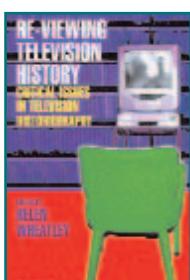
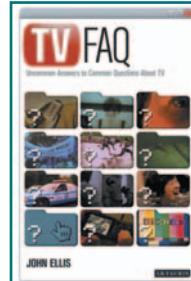
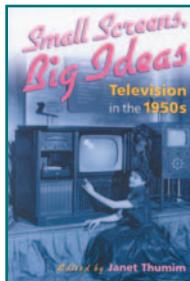
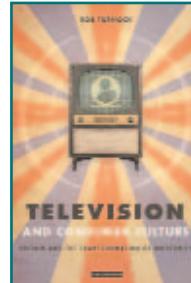
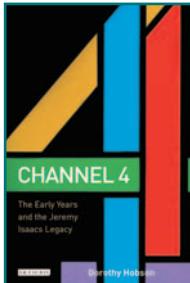


NEW

Before Saturday March 26th 2005, *Doctor Who* had been off the air as a regular, new TV series for more than fifteen years; until a production team led by Russell T. Davies re-imagined the programme so successfully, so triumphantly, that it's become an instant Christmas tradition, a BAFTA winner, an international 'superbrand' and a number one rated show. This is the first full-length study of 'new Who' phenomenon and includes the casting of Matt Smith as the new Doctor. It explores *Doctor Who* through contemporary debates in TV Studies about quality TV and how can we define TV series as both 'cult' and 'mainstream'. Further, the book challenges assumptions in focusing on the importance of breath-taking, dramatic moments along with narrative structures, and in analysing the significance of Murray Gold's music as well as the series' visual representations. In the twenty-first century, TV is changing, but the last of the Time Lords has been more than ready: he's been fantastic.

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WHO WATCHING



Television: Sci Fi & Fantasy Intl. Media

JOSS



A Creative Portrait of Joss Whedon, Maker of the Whedonverses
David Lavery

NEW

For millions of fans around the world, Joss Whedon is known as the cult creator of *Buffy the Vampire Slayer*, *Angel*, and *Firefly*, television designed to be, as he says, 'an emotional experience, to be loved in a way that other shows can't be loved'. Whedon's works, the 'Whedonverses', have generated astonishing critical and scholarly interest, but nothing has hitherto investigated in depth their source: the mind of Joss Whedon. An intellectual biography written by world expert on the Whedonverse David Lavery, this book tracks Whedon's multi-faceted magic from the source – early influences of parents and teachers, comics, books, films, television, collaborators – to artistic incarnation, including Whedon's *Dollhouse*.

272 PAGES 234 X 156MM MAY 2010
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American Culture and the Star Trek Universe
Lincoln Geraghty, University of Portsmouth

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Stan Beeler & Lisa Dickson (Eds), both at the University of Northern British Columbia.

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Rhonda Wilcox

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Stacey Abbott (Ed.), University of Roehampton.

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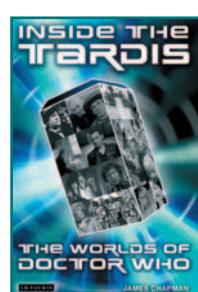
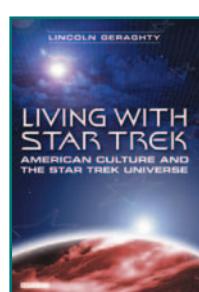
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BLOGISTAN



The Internet and Politics in Iran
Annabelle Sreberny, SOAS and Gholam Khiabany, University of Westminster

NEW

The Islamic Republic of Iran – of all places – has become a hub of cyber activity. It has an estimated 700,000 bloggers. The Internet is celebrated as an agent of social change in countries like Iran, where censorship is prevalent, but most literature on the subject has struggled to grasp what this new phenomenon actually means. In what ways does the Internet function differently to print culture? Are we seeing the construction of a new kind of public sphere? Will the Iranian blogosphere create a culture of dissidence, which eventually overpowers the Islamist regime? In this groundbreaking work, the authors give a flavour of contemporary Internet culture in Iran, and analyse how this new form of communication is affecting the social and political life of the country. *Blogistan* offers a new reading of Iranian politics, and a new conceptual framework for understanding the politics of the Internet.

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INTERNATIONAL LIBRARY OF IRANIAN STUDIES

PALESTINE ONLINE



Transnationalism, Communications and the Reinvention of Identity
Miriym Aouragh, University of Oxford

NEW

For Palestine's diaspora and exiled communities, the internet has become an important medium for the formation of Palestinian national and transnational identity. Miriyam Aouragh looks at the internet as both a space and an instrument for linking Palestinian diasporas in Palestine, Jordan and Lebanon. She closely examines the uses and limits of internet technology under conditions of war, along with the ways in which virtual participation enables the generation of new ideals for political reconciliation and self-determination.

Through the internet, participants reconstruct a virtual 'Palestinian homeland', gain a space for recovering the past, for overcoming issues of mobility, and for generating social change. This book provides a new angle on those affected by the Israeli-Palestine conflict, and furthers understanding about the connection between electronic media, politics and national identity more widely.

256 PAGES 216 X 138MM MAY 2010
978 1 84885 364 5 HARDBACK £52.50
TAURIS ACADEMIC STUDIES
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International Media

THE NEW ARAB JOURNALIST



Mission and Identity in a Time of Change
Lawrence Pintak,
 Murrow College of Communications,
 Washington State University

NEW

The Arab media is in the midst of a revolution that will inform questions of war and peace in the Middle East, political and societal reform, and relations between the West and the Arab World. Drawing on the first broad cross-border survey of Arab journalists, first-person interviews with scores of reporters and editors, and his three decades' experience reporting from the Middle East, Lawrence Pintak examines how Arab journalists see themselves and their mission at this critical time in the evolution of the Arab media. He explores how, in a diverse Arab media landscape expressing myriad opinions, journalists are still under siege as governments fight a rear-guard action to manage the message. This innovative book breaks through the stereotypes about Arab journalists to reveal the fascinating and complex reality – and what it means for the rest of us.

288 PAGES 216 X 138MM AUGUST 2010
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THE ARAB-ISRAELI CONFLICT IN THE MEDIA



Producing Shared Memory and National Identity in the Global Television Era
Tamar Ashuri, Sapir Academic College, Ashkelon

NEW

Tamar Ashuri provides a groundbreaking study of the changes in the television industry through the vantage point of an illuminating mode of television production: international co-productions. By taking an example based on current events in the Middle East – a television documentary on the Arab-Israeli conflict co-produced by three television networks (BBC, PBS, MBC) – her study enriches contemporary media research, providing an unprecedented, behind-the-scenes look at the entire production process of a co-produced television documentary. She shows that making the documentary on the Arab-Israeli struggle turned into a war: a war over competing memories, interpretation, editing, and narration. Ashuri's analysis of transnational documentary collaborations reveals inherent tensions between economic constraints and cultural forces, between the local and global, and 'shared' and 'cosmopolitan' memory.

288 PAGES 216 X 138MM JANUARY 2010
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CULTURAL ENCOUNTERS IN THE ARAB WORLD



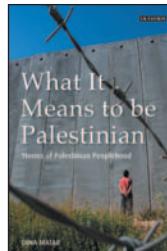
On Media, the Modern and the Everyday
Tarik Sabry,
 Westminster University

NEW

In this groundbreaking book, Tarik Sabry is seeking out the terrain for best understanding the experience of being modern in transitional societies. He adopts a dynamic, ethnographically based approach to the meanings of 'modernity' in the Arab context and, within a relational framework, focusing on structures of thought, everydayness and self-referentiality to explore the process of building a bridge that rejoins the 'modern' in Arab thought with the 'modern' in Arab lived experience. In bringing together modernity as a philosophical category with the bridging spaces of Arab everyday life, Sabry is offering fresh methods of comprehending the question of what it means to be modern in the Arab world today.

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WHAT IT MEANS TO BE PALESTINIAN



Stories of Palestinian Peoplehood
Dina Matar, SOAS

NEW

This is a narrative of narratives, a collection of personal stories, remembered feelings and reconstructed experiences by different Palestinians whose lives were changed and shaped by history. Their stories are told chronologically through particular phases of the Palestinian national struggle, providing a composite autobiography of Palestine as a landscape and as a people. They begin with the 1936 revolt against British rule in Palestine and end in 1993, when the Oslo peace agreement changed the nature and form of the national struggle. The book is based on the author's in-depth interviews and conversations with Palestinians, male and female, old and young, rich and poor, religious and secular, in Jordan, Lebanon, Syria, Israel and the Occupied Territories. Presented as remembered personal narratives and as 'social' histories, these conversations provide a dense and intimate account of what it means to be Palestinian in the 21st century.

256 PAGES 216 X 138MM JULY 2010
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TRANSNATIONAL TELEVISION IN EUROPE

Reconfiguring Global Communications Networks
Jean K. Chalaby, City University, London

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TRANSNATIONAL TELEVISION WORLDWIDE

Towards a New Media Order
Jean K. Chalaby (Ed.), City University, London

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ARAB TELEVISION TODAY

Naomi Sakr, Westminster University

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ARAB MEDIA AND POLITICAL RENEWAL

Community, Legitimacy and Public Life

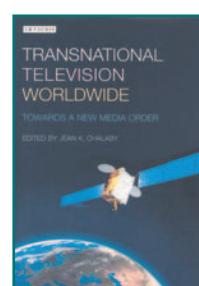
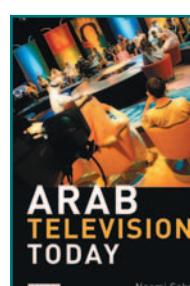
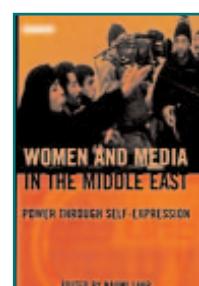
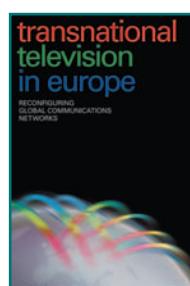
Naomi Sakr (Ed.), Westminster University

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Naomi Sakr (Ed.), Westminster University

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Intl. Media

WAR AND THE MEDIA

Reportage and Propaganda, 1900–2003

Mark Connelly and David Welch (Eds), both at University of Kent, Canterbury

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SATELLITE REALMS

Transnational Television, Globalization and the Middle East

Naomi Sakr, Westminster University

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Elizabeth Poole, Staffordshire University & John E. Richardson, University of Loughborough (Eds)

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REPORTING ISLAM

Media Representations of British Muslims

Elizabeth Poole, Staffordshire University

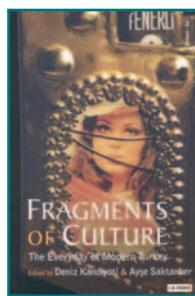
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FRAGMENTS OF CULTURE

The Everyday of Modern Turkey

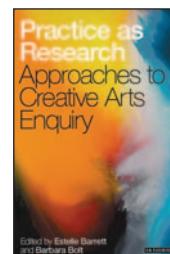
Deniz Kandiyoti, SOAS and Ayse Saktanber, Middle East Technical University (Eds)

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Art and Critical Theory

PRACTICE AS RESEARCH



Approaches to Creative Arts Enquiry
Estelle Barrett, Deakin University, and Barbara Bolt, University of Melbourne (Eds)

NEW IN PAPERBACK

Practice-led research is a burgeoning area across the creative arts, with studio-based doctorates now increasingly favoured over traditional research. This new paperback edition of the first book to be designed specifically as a training tool to guide students embarking on such research will be welcomed by students and educators. The chapters provide concrete examples of studio-based research in art, film, video, creative writing and dance, each contextualised by a theoretical essay, complete with references. More than a handbook, the volume draws on such thinkers as Deleuze, Bourdieu and Heidegger in its examination of the relationship between practice and theory. It takes pains to elaborate methodologies, outcomes and contexts and is a valuable demonstration of how practice can operate as a valid alternative mode of enquiry to traditional scholarly research.

224 PAGES 234 X 156MM JANUARY 2010
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6 B&W ILLUSTRATIONS

ART AND THE CITY



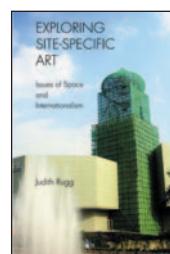
Nicolas Whybrow,
Warwick University

NEW

To Henri Lefebvre, the space and 'lived everydayness' of the inter-dependent, multi-faceted city produce manifold possibilities of identification and realisation through often imperceptible interactions and practices. Art and the City takes this observation as its cue to examine the role of art against a backdrop of globally rising urban populations, taking into account the more recent performative and relational 'turns' of art that have sought in their city settings to identify a participating spectator – an implicated citizen. Nicolas Whybrow discusses diverse examples, representing three key modern modalities of urban arts practice. The first, walking, involves works by Richard Wentworth, Francis Alÿs, Mark Wallinger and others, the second, play, includes art by Antony Gormley, Mark Quinn and Carsten Höller. The third, cultural memory, Whybrow addresses through the controversial urban holocaust memorial sites of Peter Eisenman's memorial in Berlin and Rachel Whiteread's in Vienna.

224 PAGES 216 X 138MM AUGUST 2010
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EXPLORING SITE-SPECIFIC ART



Issues of Space and Internationalism
Judith Rugg, University for the Creative Arts

NEW

Over recent years a greater diversity of spaces has opened up worldwide for the making and display of art beyond the gallery. A new 'space consciousness' has developed, with an emphasis on the significance of the spatial. Judith Rugg takes up a range of site-specific artworks internationally located in countries ranging from China to France, Italy and the UK, Argentina and Canada to Australia, Poland and the Netherlands to explore the relationships between site-specific art and space set within its globalising contexts. Through close inspection of works by such artists as Doris Salcedo, Langlands and Bell, Phyllida Barlow and Vong Phaophanit, Rugg considers how an interdisciplinary spatial theory can inform many elements of contemporary art. In clear, illustrated chapters, she engages with very contemporary spatial issues, including those of the environment, cultural identity and belonging, as well as experiences of displacement, migration and marginalisation and the effects of urbanisation and tourism.

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SITE-WRITING



The Architecture of Art Criticism
Jane Rendell, Bartlett School of Architecture

NEW

The prominent cultural critic Mieke Bal defines the new discipline of 'art writing' as a fresh mode of criticism, which aims to 'put the art first'. Following this definition, Site-Writing puts the sites of the critic's engagement with art first. The book puts into shape what happens when discussions concerning situatedness and site-specificity enter the writing of art criticism. The sites explored are the material, emotional, political and conceptual settings of the artwork's construction, exhibition and documentation, as well as those remembered, dreamed and imagined. Through five different spatial configurations – both psychic and architectural – Site-Writing explores artworks by artists as diverse as Jananne Al-Ani, Elina Brotherus, Nathan Coley, Tracey Emin, Christina Iglesias and Do-Ho Suh, aiming to adapt such psychoanalytic ways of working as free association and conjectural interpretation to art criticism.

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Art and Critical Theory

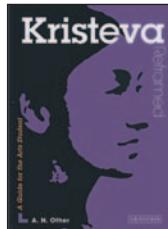
CONTEMPORARY THINKERS REFRAMED GUIDES FOR THE ARTS STUDENT

Are your students baffled by Baudrillard? Dazed by Deleuze? Confused by Kristeva?

Other beginners' guides can feel as impenetrable as the original texts to students who 'think in images'. *Contemporary Thinkers Reframed* instead uses the language of the arts to explore the usefulness in practice of complex ideas.

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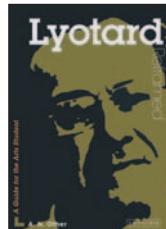


A Guide for the Arts Student
Estelle Barrett, Deakin University, Australia

In a world immersed in readymade images, for Kristeva art or aesthetic experience is a practice that constitutes both a subject (a sense of self) and an object that is able to transform meaning and consciousness. *Kristeva Reframed* examines the key ideas in Kristeva's work to show how they are most relevant to artists and art students, and how they can be applied in interpreting artworks, with examples from painting, photography and film. Estelle Barrett demonstrates how Kristeva can illuminate the relationships between artist and art object, between artists, artworks and audiences, and between art and knowledge, as well as exploring what her work reveals about the role and function of art in society. She offers a smooth passage through Kristeva's ideas and her relevance to visual culture.

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LYOTARD REFRAMED

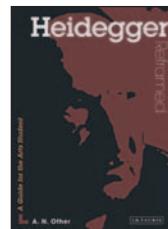


A Guide for the Arts Student
Graham Jones

Lyotard's thoughts on the postmodern have often been misunderstood or misrepresented. In order to overcome this confusion, *Lyotard Reframed* provides an accessible introduction to Lyotard's work on the postmodern and his philosophy more generally, demonstrating their on-going relevance to creative endeavour and debates concerning the value and significance of the visual arts. It also situates Lyotard's discussion of the postmodern in the context of his other key concepts: the Figural, the Libidinal, and the Sublime. Written for students, teachers and those interested in the arts more generally, *Lyotard Reframed* employs numerous examples drawn from painting, cinema, and comic books, to illustrate the significance of these ideas and to explore their links with phenomenology, Marxism, psychoanalysis and deconstruction.

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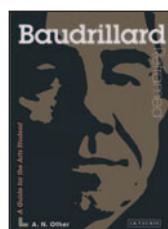
HEIDEGGER REFRAMED



A Guide for the Arts Student
Barbara Bolt,
University of Melbourne

It is frequently commented that Heidegger writes impenetrable texts that are difficult to read and comprehend, but he also, as Barbara Bolt demonstrates in this guide to his oeuvre, provides an "artists' guide to the world". *Heidegger Reframed* grounds Heidegger's writings in the critical questions confronting contemporary visual artists and students of art. Barbara Bolt takes the most relevant of his texts, including his most famous work, *Being and Time*, and sets out ways of thinking about art in a post-medium, digital, technocratic and post-human age. She explains and clarifies his ideas through the frame of works by international artists, including Sophie Calle, Anish Kapoor and Anselm Kiefer.

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BAUDRILLARD REFRAMED A Guide for the Arts Student

Kim Toftoletti, Deakin University, Australia

Perhaps best remembered for his theories of simulation and hyperreality, along with his controversial claims about the Gulf War, Jean Baudrillard has been a unique intellectual voice in many of the key debates and issues facing an increasingly globalised, media-led world. 'Baudrillard Reframed' surveys the ideas of this influential – often provocative – French thinker as they relate to today's image-saturated environment. It demonstrates how to apply his theories in analysing contemporary visual phenomena such as advertising, photography, reality TV, fashion, art, pornography and virtual reality. Baudrillard's key themes and arguments are illustrated through a range of visual texts – including the graffiti art of Banksy, Katherine Hamnett's protest t-shirts, fashion designer Marc Jacobs' advertising campaigns, Sophie Calle's photography and programs like *Next Top Model*. In illuminating Baudrillard's contemporary relevance to the study of images, Kim Toftoletti also assesses his contribution to visual culture scholarship more broadly.

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DERRIDA REFRAMED

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K. Malcolm Richards, Pennsylvania Academy of Fine Arts.
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A Guide for the Arts Student
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Art and Critical Theory

NEW ENCOUNTERS: ARTS, CULTURES, CONCEPTS

Series Editor: Griselda Pollock, Professor of Social and Critical Histories of Art and Director of the Centre for Cultural Analysis, Theory and History, University of Leeds.

After theory: do we abandon 'the theoretical turn', or do we work with it differently? This timely series, figure-headed by eminent art historian and cultural analyst Griselda Pollock, brings together major international commentators and also introduces a new generation of thinkers. Resisting both the rejection of theory and the current displacement of art history in favour of visual culture, New Encounters instead rejuvenates both approaches. Marked out by its critical engagement with and close informed readings of images, texts and cultural events, this series employs new feminist, postcolonial and queer perspectives. New Encounters also showcases exciting new volumes which revisit key figures in twentieth century art through highly original feminist approaches.

EVA HESSE



**Longing,
Belonging and
Displacement**
Vanessa Corby
Painter & York St Johns
University, York

NEW

Here is an important new examination of the work of American German Jewish artist Eva Hesse, one of the most significant figures in twentieth-century art. Using exciting new feminist approaches and taking as her starting point two key works, Corby reveals the way in which Hesse has been constructed as a 'woman artist' and explores the overlooked legacy of the Holocaust and refugee life in her art practice. Considering creativity and the feminine, trauma and historiography, this book provides a reassessment of Hesse.

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Griselda Pollock and Victoria Turvey-Sauron (Eds), both at the University of Leeds and CentreCATH
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DIGITAL AND OTHER VIRTUALITIES



Renegotiating the Image
Antony Bryant and Griselda Pollock (Eds)

NEW

If the virtual suggests at once a radically new era, pregnant with new possibilities hitherto unimaginined, it is also a major philosophical term, thinking about time and matter and transformations not reliant on new technologies, while also engaging with bodies, sensation and affectivity. In this transdisciplinary book, major artists, filmmakers, film theorists, philosophers, literary critics, information theorists and cultural analysts examine the twists and turns of virtuality in contemporary cultural theory, as well as another, equally key concept, indexicality. The contributors draw on practices from film, video, chatrooms, airport spaces, to offer critical – sometimes skeptical – analyses of contemporary image worlds in the light of a continuing allegiance to grounded histories and critical practice.

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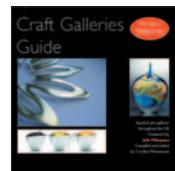
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CRAFT GALLERIES GUIDE



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Caroline Mornement

NEW

The Tenth Edition of the essential *Craft Galleries Guide* is celebrating 20 years of promoting contemporary British craft.. The Guide has steadily grown in size and popularity, being updated and enlarged bi-annually, and is now considered to be 'the Bible' for craft lovers. It highlights over 130 top quality craft galleries throughout the UK, exhibiting applied arts that range through jewellery, beautiful work in ceramics, textiles, glass and wood, sculpture, and mixed-media artworks. Each gallery has a feature page followed by a page or more to showcase a selection of their regular makers' work. The whole book is beautifully illustrated with colour photographs. A special celebratory section profiles 10 of the original galleries of the first edition and feature 10 essays on the craft scene today by prominent contributors to previous editions. The rest of the Guide contains the well established format of galleries, divided regionally, giving a mix of well established and brand new galleries to tempt the reader to pursue their interest in contemporary crafts.

356 PAGES 210 X 195MM OCTOBER 2009
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750 COLOUR ILLUSTRATIONS
BCF BOOKS

THE SUBVERSIVE STITCH



**Embroidery and
the Making of the
Feminine**
Rozsika Parker

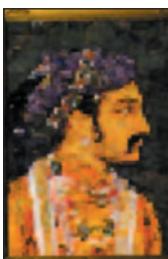
NEW

Rozsika Parker's now classic re-evaluation of the reciprocal relationship between women and embroidery brought stitchery out from the private world of female domesticity into the fine arts, and fostered the emergence of today's dynamic and expanding crafts movements. *The Subversive Stitch* is now available again with a new Introduction that brings the book up to date with exploration of the stitched art of Louise Bourgeois and Tracey Emin, as well as the work of new young female and male embroiderers. Rozsika Parker uses household accounts, women's magazines, letters, novels and the works of art themselves to trace through history how the separation of the craft of embroidery from the fine arts came to be a major force in the marginalisation of women's work. Beautifully illustrated, her book also discusses the contradictory nature of women's experience of embroidery: how it has inculcated female subservience while providing an immensely pleasurable source of creativity, forging links between women.

256 PAGES 234 X 156MM APRIL 2010
978 1 84885 283 9 PAPERBACK £14.99
106 B&W ILLUSTRATIONS

Art and Critical Theory

ART AND POLEMIC IN PAKISTAN

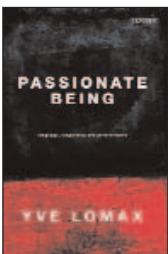


Politics, Culture and Tradition in Contemporary Miniature Painting
Virginia Whiles, Chelsea College of Art, University of the Arts, London
NEW

Contemporary artists in Pakistan have, in recent decades, revived and reinvented miniature painting: a traditional artform which had faded under the colonial influence of the British, and is now gaining ground as a medium for a new generation of artists to challenge the world around them. At once traditional and post-modern, the miniature paintings reveal a satirical treatment of serious issues: from religious and political fundamentalism to 'McDonaldization', from violence against women to nuclear warfare, from the pressures of Purdah to the machismo of Lollywood film posters. This is the first in-depth look at this contemporary art movement which provides a fascinating insight into the links between art and politics, and between indigenous and global aesthetics. Forty miniature paintings are reproduced here in full colour.

304 PAGES 216 X 138MM APRIL 2010
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20 B&W ILLUSTRATIONS, 64 COLOUR IN 32PP PLATES
TAURIS ACADEMIC STUDIES
INTERNATIONAL LIBRARY OF CULTURAL STUDIES, VOL. 13

PASSIONATE BEING

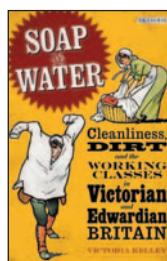


Language, Singularity and Perseverance
Yve Lomax, Goldsmiths College
NEW

Yve Lomax is a remarkable artist and writer, who has established a practice of writing that is unique within contemporary Fine Art. Her work has helped to establish a new discipline of Art Writing, which provides a particular space for a critical and analytical approach to writing within contemporary art. Written through both the first and second person singular, *Passionate Being* takes its author and its reader on a journey that has them thinking of their experience of and belonging to language. At its beginning, it brings to its author the question 'What can you say?' The responses that ensue turn our attention toward presupposition and how 'singularity' can be said. The book also brings into play the work of other theorists, notably Giorgio Agamben. It asks us to view both language and the world taking-place without presupposition, revealing both the political implications, and those for living, that this vision holds. It is a work to be read twice with pleasure, and then again.

224 PAGES 234 X 156MM NOVEMBER 2009
978 1 84885 097 2 PAPERBACK £17.99
1 HALFTONE

SOAP AND WATER



Cleanliness, Dirt and the Working Classes in Victorian and Edwardian Britain
Victoria Kelley, University of the Creative Arts
NEW

From whitened doorstops to polished boots, starched pinafores to scrubbed floors, this is the compelling story of how Victorians and Edwardians engaged in the pursuit of cleanliness and the battle against grime in domestic life. It is the first book to uncover how cleanliness and dirt were perceived and understood at a period of history when they were an overwhelming preoccupation. Victoria Kelley quotes social surveys, advice literature, autobiographies and soap advertisements, to examine how the extreme poverty of many was being interrogated by the official agencies seeking the means to alleviate it. She also examines the spectacular imagery of cleanliness emerging in the soap brands and advertisements that appeared at the heart of early commercial culture. *Soap and Water* is an important contribution to social and design history, as well as to the history of material culture and gender.

288 PAGES 234 X 156MM MAY 2010
978 1 84885 052 1 HARDBACK £52.50
30 B&W ILLUSTRATIONS

JUNK



Art and the Politics of Trash
Gillian Whiteley, Loughborough University
NEW

Trash, garbage, rubbish, dross, detritus – in this enjoyably radical exploration of 'junk', Gillian Whiteley re-thinks art's historical and present appropriation of junk within our eco-conscious and globalised culture. She does this through an illustrated exploration of particular materials, key moments and locations and the telling of a panoply of trash narratives. Found and ephemeral materials are primarily associated with assemblage – object-based practices which emerged in the mid-1950s and culminated in the seminal exhibition 'The Art of Assemblage' in New York in 1961. With its deployment of the discarded and the filthy, Whiteley argues, assemblage has been viewed as a disruptive, transgressive artform that engaged with narratives of social and political dissent, often in the face of modernist condemnation as worthless kitsch. In the Sixties, parallel techniques flourished in Western Europe, the US and Australia but the idiom of assemblage and the re-use of found materials and objects – with artist as bricoleur – is just as prevalent now.

192 PAGES 216 X 138MM JULY 2010
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MEMORIALIZING THE HOLOCAUST



Gender, Genocide and Collective Memory
Janet Jacobs, University of Colorado, Boulder
NEW

How do collective memories of histories of violence and trauma in war and genocide come to be created? Janet Jacobs offers new understandings of this crucial issue in her examination of the representation of gender in the memorial culture of Holocaust monuments and museums. Jacobs travelled to Holocaust sites across Europe to explore representations of women. She reveals how these memorial cultures construct masculinity and femininity, as well as the Holocaust's effect on stereotyping on grounds of race or gender. She also uncovers the wider ways in which images of violence against women have become universal symbols of mass trauma and genocide. This feminist analysis of Holocaust memorialization brings together gender and collective memory with the geographies of genocide to fill a significant gap in our understanding of genocide and national remembrance.

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Claudia Mesch

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The Ethics of Contemporary Transgressive Art
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Art and Critical Theory

ART AND ...

Art and ... is a series of intelligently written and highly readable illustrated books for the gallery-goer and student. The series takes as its starting points both that art matters – that it has a real and important connection to the world in which we live – and that contemporary art, sometimes difficult or unapproachable, need not equate to difficult writing. In selecting themes, we have aligned art with those perennial issues such as sex and war which trouble generation after generation, as well as those specifically contemporary issues – recent scientific advances and advertising for example – to show how art both reflects and influences the wider world.

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Art and Critical Theory

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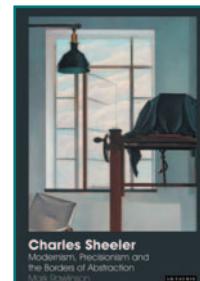
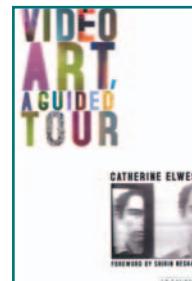
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Art and Critical Theory

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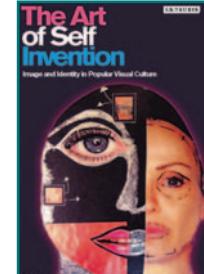
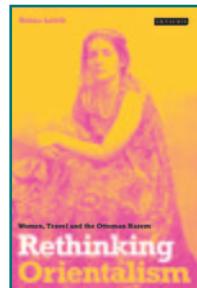
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Photography

LAND MATTERS



Landscape Photography, Culture and Identity
Liz Wells, University of Plymouth

NEW

In this major work on landscape photography, extensively illustrated in colour and black & white, Liz Wells is concerned with the ways in which photographers engage with issues about land, its representation and idealisation. She demonstrates how the visual interpretation of land as landscape reflects and reinforces contemporary political, social and environmental attitudes. She also asks what is at stake in landscape photography now through placing critical appraisal of key examples of work by photographers working in, for example, the USA, in Europe, Scandinavia and Baltic areas, within broader art historical and political concerns. This illuminating book will interest readers in photography and media, geography, art history and travel, as well as those concerned with environmental issues.

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PRIVATE PICTURES



Soldiers' Inside View of War
Janina Struk

Snapshots taken by American soldiers of Iraqi prisoners stripped naked, humiliated and tortured shocked the world in 2004 and more have followed from the conflict in Afghanistan, but whether the public have been horrified by the soldiers' conduct or the fact they have taken pictures has not been clear. In fact, as this remarkable book reveals and relates, soldiers have taken photographs of war and its atrocities for more than 100 years. But their pictures are private, intended mainly for the soldiers themselves, as mementoes or as attempts to make sense of the chaos, brutality and boredom of war. But with the 21st-century shift to simple digital photography, transmission by the internet available to all, and a new 'citizen journalism', soldiers' pictures are acquiring a new resonance. *Private Pictures* discusses how these images have been used and it asks: what effect might the wider appreciation of soldiers' pictures have on the popular perception of war?

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Photography

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Jacqueline Hassink, Harvard University
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CLAUDE CAHUN

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PHOTOGRAPHING THE HOLOCAUST

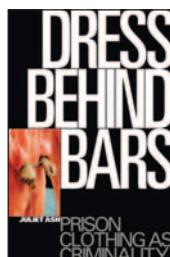
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Fashion

DRESS BEHIND BARS



Prison Clothing as Criminality

Juliet Ash, Royal College of Art of Art.

NEW

From nineteenth-century broad arrows and black and white stripes to twenty-first-century orange jumpsuits, prison clothing has both mirrored and bolstered the power of penal institutions over prisoners' lives. Vividly illustrated and based on original research, this book is a pioneering history and investigation of prison dress, which demystifies the experience of what it is like to be an imprisoned criminal. Juliet Ash takes the reader on a journey from the production of prison clothing to the bodies of its wearers. She uncovers a history characterised by waves of reform, sandwiched between regimes that use clothing as punishment and discovers how inmates use their dress to surmount, subvert or survive these punishment cultures. She reveals the hoods, the masks, pink boxer shorts, near nakedness, even twenty-first-century 'civvies' to be not just other types of uniform but political embodiments of the surveillance of everyday life.

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Rebecca Arnold, Royal College of Art London.

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Image and Morality in the Twentieth Century

Rebecca Arnold, Royal College of Art, London

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Representation and Women's Fashion from the Fin de Siècle to the Present

Cheryl Buckley and Hilary Fawcett, both at Northumbria University

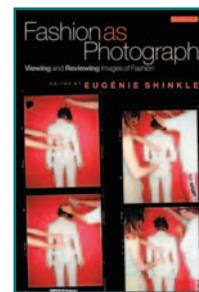
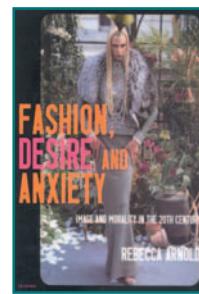
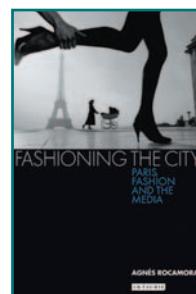
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ADORNED IN DREAMS

Fashion and Modernity

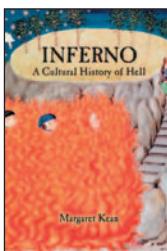
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Cultural History

INFERNO



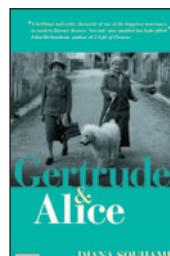
**A Cultural History
of Hell**
Margaret Kean

NEW

Eternal fire, diabolical torment, graphic mortification of the flesh and a smoke-filled underworld pierced by the despairing shrieks of the damned: the idea of Hell has for thousands of years exerted both fascination and terror. Whether expressed in medieval Doom paintings and grim warnings of everlasting suffering, or in modern psychological interpretations, the belief in a ghastly terminus for the souls of the cursed has proved remarkably resilient and persistent. It has far outlived specific portrayals by artists, writers and theologians, and has seemed far more resonant an idea than either a heavenly Paradise or New Jerusalem. Why has hell retained this extraordinary potency, even as western society has become more sceptical and secular? In her rich and wide-ranging book, Margaret Kean tells the history of hell through literature, philosophy, art, music and film.

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20 B&W ILLUSTRATIONS IN 8PP PLATES

GERTRUDE AND ALICE



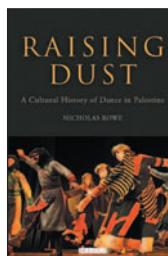
Diana Souhami

NEW

Gertrude Stein and Alice Babette Toklas met on Sunday 8 September 1907, in Paris. From that day on they were together, until Gertrude's death on Saturday 27 July 1946. Everyone who was anyone went to their salons at the rue de Fleurus. They became a legendary couple, photographed by Stieglitz, Man Ray and Cecil Beaton, painted by Picasso and written about in the works of Hemingway, Paul Bowles and Sylvia Beach. Reissued with a new Foreword, 'Gertrude and Alice' is the highly acclaimed story of their remarkable life together, of the paths that led them to each other, and of Alice's years of widowhood after Gertrude died. From letters, memoirs and the published writings of Stein and Toklas and with rich illustrations, Whitbread Award-winner Diana Souhami brings their characters, beliefs and achievements vividly to life.

204 PAGES 234 X 156MM OCTOBER 2009
978 1 84885 148 1 PAPERBACK £12.99
42 B&W ILLUSTRATIONS

RAISING DUST



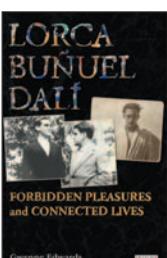
**A Cultural History
of Dance in
Palestine**
Nicholas Rowe

PAPERBACK ORIGINAL

Beginning in early nineteenth-century Ottoman Palestine, with the startled impressions of local dance by European Bible tourists, *Raising Dust* is the first book to provide a detailed history of dance in Palestine. Continuing through accounts of anthropologists, colonial historians, local folklorists, Islamic clerics and local practitioners, it culminates in today's controversial yet thriving dance scene inside the Occupied Palestinian Territories. *Raising Dust* is also the first book to explore the intimate relationship between dance and the Palestine/Israeli conflict and to show how dance has affected and been affected by the major political upheavals in the region.

256 PAGES 246 X 189MM APRIL 2010
978 1 84511 943 0 HARDBACK £30.00
24 COLOUR IN 16PP PLATES

LORCA, BUÑUEL, DALÍ



**Forbidden
Pleasures and
Connected Lives**
Gwynne Edwards,
University of Wales

NEW

Lorca, Buñuel and Dalí were, in their respective fields of poetry and theatre, cinema, and painting, three of the most imaginative creative artists of the twentieth century. But if individually they have been examined by many, their connected lives have rarely been considered. It is these, the ties that bind them, that constitute the subject of this illuminating book. Each was affected by a narrow-minded society and an intolerant religious background which equated sex with sin and led all three to experience sexual problems of different kinds: Lorca the guilt and anguish associated with his homosexuality; Buñuel feelings of sexual inhibition; and Dalí virtual impotence. Their left-wing outrage directed at bourgeois values and the Catholic Church was strongly felt, and in the case of Lorca in particular, was sharpened by the catastrophic Civil War of 1936-9, during the first months of which he was murdered by Franco's fascists. Edwards describes how, for the rest of his life, Buñuel clung to his left-wing ideals and made outstanding films, while Dalí embraced Fascism and the Catholic Church, and saw his art go into rapid decline.

256 PAGES 234 X 156MM JUNE 2009
978 1 84885 007 1 HARDBACK £25.00
16 B&W ILLUSTRATIONS

THE KING'S JESTER



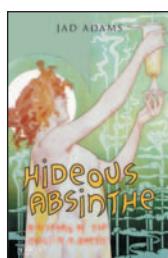
**The Life of Dan
Leno, Victorian
Comic Genius**
Barry Anthony

NEW

Who was Dan Leno? In 1901 everyone in Britain knew who he was. They had seen him live on the music hall stage, listened to his jokes on the new gramophone and watched his funny antics in some of the earliest moving pictures. Even King Edward VII was a fan and the popular press dubbed Dan Leno *The King's Jester*. But his path to fame was a hard one: he journeyed from being a child performer in the London and Liverpool slums to a chaotic career in hard-bitten northern variety theatres. Dan became the nation's favourite comedian, but as one of the first mass media stars he suffered from this continual exposure and died at the early age of forty three. Drawing on many previously unused sources, this is first, authoritative, biography of Dan Leno. Only Charlie Chaplin, often compared to Dan in style and appearance, was to occupy a similar position in the hearts of the British public. Barry Anthony brings to life the everyday lives of Victorian Britains, as well as Dan's unique brand of humour and its resonance with later comedians such as Spike Milligan and the Monty Python team.

224 PAGES 234 X 156MM MAY 2010
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30 B&W ILLUSTRATIONS

HIDEOUS ABSINTHE



**The History of the
Devil in a Bottle**
Jad Adams

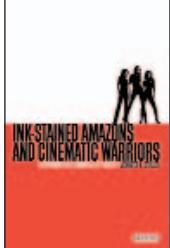
BESTSELLER

Mysteriously sophisticated, darkly alluring, almost Satanic: absinthe was the drink of choice for Baudelaire, Verlaine and Wilde. It inspired paintings by Degas and Manet, van Gogh and Picasso. It was blamed for conditions ranging from sterility to madness, to French defeats in World War I. The campaign against 'the devil in a bottle' resulted in its ban throughout most of Europe. *Hideous Absinthe* is a biography of the 'green fairy' that questions the basis of anti-absinthe hysteria and describes how absinthe came to symbolise the high points of art and the depths of degeneration. It comes up to date via the thrill-seeking American absinthe drinkers in the twentieth century, from Hemingway to the backpackers of Prague; and covers the rediscovery of absinthe in England's club culture of the twenty-first century.

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INK-STAINED AMAZONS AND CINEMATIC WARRIOR



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Jennifer K. Stuller

NEW

Jennifer Stuller looks at the role of superwomen in modern mythology, tracing their development in comics, in films and on television over the course of the past seven decades. From Wonder Woman to Buffy Summers, Charlie's Angels to The Powerpuff Girls, Superwomen are more than just love interests or sidekicks who stand by their Supermen. She shows how the female hero has broken through the boy's club barrier of tradition and reveals the pivotal role of high-heeled crimefighters in popular culture. Featuring spies and sexuality, daddy's girls and super-mothers, this is a comprehensive, engaging and thought-provoking guide to female detectives, meta-humans and action heroines, as well as their creators, directors, performers, and consumers.

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Feona Attwood (Ed.), Sheffield Hallam University

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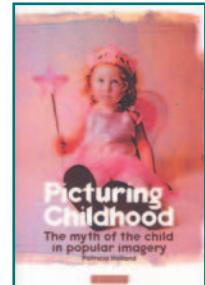
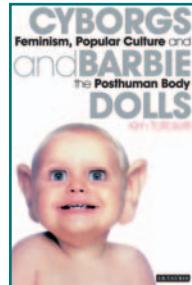
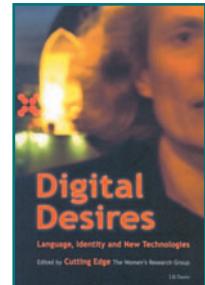
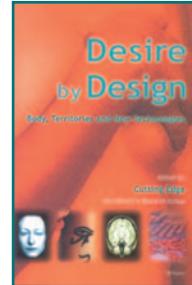
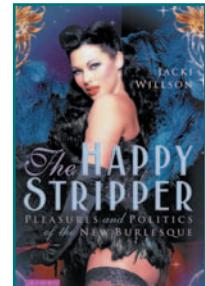
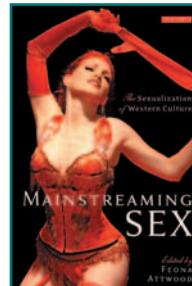
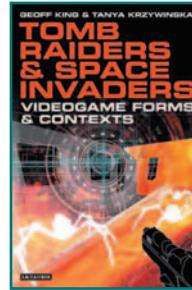
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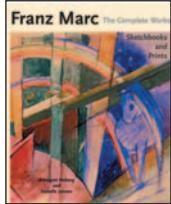
Sarah Wright, Royal Holloway University of London

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Annegret Hoberg and Isabelle Jansen

NEW

The third and final volume of the catalogue raisonné contains the thirty-two sketchbooks by the artist and illustrates the hundreds of drawings he made from life as studies for works in other media. Over one thousand sketchbook pages are catalogued and reproduced for the first time, many of which had been separated from the sketchbooks and are here re-united with details of provenance and present location to provide a complete picture of the artist's preparatory work. The volume also contains detailed entries and illustrations of the artist's forty-five prints, including information on media, provenance and location. It begins with introductory texts that explain the authors' methodology in cataloguing the work and concludes with concordances, a glossary of terms, bibliography and index.

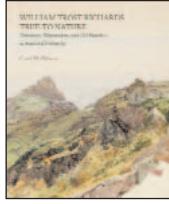
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WILLIAM TROST RICHARDS: TRUE TO NATURE



Drawings, Watercolours, and Oil Studies
Carol Osborne

NEW

William Trost Richards (1833–1905) began his career as an artist of the Hudson River School. His meticulous studies of plants growing along the Hudson together with his drawings and watercolours of the Adirondacks, the Catskills, and his native Pennsylvania reveal a sensibility devoted to the close observation of nature. In the 1870s, however, when grand-scale landscape painting was going out of fashion, Richards turned to the watercolour medium and marine subjects, such as scenes of surf rolling on the New England coast. The artist is celebrated in this catalogue with reproductions of 230 works in pencil, watercolour, charcoal, and an essay by Carol Osborne, curator at the time the works were given to the Iris and B. Gerald Cantor Center for Visual Arts, which places these works in the context of the artist's life.

208 PAGES 275 X 235MM JUNE 2010

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JOHN ARMSTRONG



The Paintings
Andrew Lambirth

NEW

A superb classical painter and draughtsman, Armstrong also undertook much work in film, theatre and ballet, as well as being a successful designer of ceramics and murals. As a painter he has often been associated with the surrealists, especially after becoming a member of Unit One, a group formed by his contemporary Paul Nash in 1933 to promote modern art, architecture and design, although his work resists any easy categorisation. Armstrong was also a committed supporter of the Labour party, contributing designs to its election leaflets in 1945, and an active political campaigner. The first major study of Armstrong's work, the book draws on new and unpublished research that puts into context the highly original vision of a strongly independent and imaginative artist waiting to be rediscovered.

240 PAGES 275 X 235MM NOVEMBER 2009

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NOTHING WASTED



The Paintings of Richard Harrison
Brian Sewell

NEW

At a time when figurative painting has long been out of fashion in British art schools and among the curators of the nation's galleries of modern art, Richard Harrison has been one of the very few younger contemporary artists to hold to this ancestral tradition. His early work was essentially abstract, and abstract values have formed the armature of all of his later work, but in subject he has moved from an interest in the texture and manipulable qualities of the simple materials of a painting to biblical and mythical narratives that were common among European painters from the High Renaissance to the High Olympus of Victorian art. As a student at Chelsea School of Art, Harrison was noticed in 1987 by the critic Brian Sewell, then searching for young painters for an exhibition; they have remained in contact ever since. This affectionate but dispassionate and critical book, part analysis and part account of an often alarming life, represents a comprehensive record of Harrison's intellectual and aesthetic development.

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Edward Lucie-Smith

NEW

Milos Sobaïc's work is a torrential outpouring of images in a wide variety of forms – paintings, sculptures, installations, and works that combine both painting and sculpture. These have gained him recognition as the leading Serbian artist of his generation. By its very nature, Sobaïc's work is difficult to classify. It has links to Francis Bacon, to the classical surrealism of Salvador Dalí, and to the romanticism of Géricault. It is constantly preoccupied, as indeed these artists were, with the bond between the sublime and the abject, and with the tragic nature of the human condition.

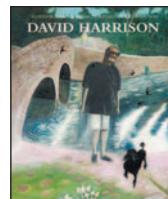
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DAVID HARRISON



Alistair Robinson with a foreword by Lucinda Lambton

NEW

Over the course of the last twenty-five years David Harrison has created a body of work unique in contemporary British art that is characterised by wit, a playful love of contradiction and quiet erudition. Working in two and three dimensions, the artist's paintings, sculptures and collages transform the natural and man-made worlds into mythical settings in which alarming, magical and incongruous narratives unfold. Indeed, Harrison's works collectively give shape to an idiosyncratic mythology in which every aspect of the modern world plays its part. It is, however, for his representations and recreations of the natural world that he has become best known: in his work nature is an endless source of wisdom and fecundity, although it is never quite one of safety, harmony or consolation. His canvases transform his own biography and experiences into fiction, whilst interweaving references from the history of art, popular culture, architectural history, and the mythology of English landscape.

192 PAGES 265 X 210MM SEPTEMBER 2010

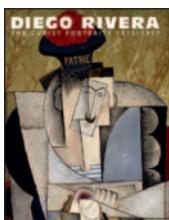
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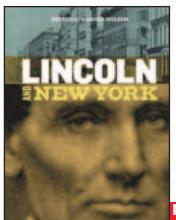


The Cubist Portraits, 1913-1917
Sylvia Navarrete, Serge Fauchereau, Anna Indykch-Lopez, Foreword by Ramón Favela
NEW

This catalogue will accompany an important exhibition organised by the Meadows Museum entitled Diego Rivera: The Cubist Portraits 1913 – 1917 that will take place from 21st June to 20th September, 2009. It is focused on the study of the formative stage of Rivera's career during the second decade of the 20th century, which he spent in Paris and travelling in Europe as a member of avant-garde intellectual circles. This project marks the first time that this aspect of Rivera's work has been comprehensively studied, thus making a significant contribution to the scholarship on his life and work.

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LINCOLN AND NEW YORK



Harold Holzer (Ed.)
NEW

Abraham Lincoln is, by tradition, one of American history's quintessential westerners. But Lincoln owed much of his national political success, not to mention his enshrinement in public memory, to his impact on the quintessentially eastern state of New York, and in turn, New York's profound impact on him. This constitutes virtually unexplored intellectual territory. That New York's publishers, business leaders, elected officials, writers, preachers, and editors were able convincingly to introduce successive images at the same time they promulgated a parallel, wholly negative Lincoln reputation – that of frontier hick, jester, ruthless military leader, and heartless tyrant – constitutes one of the most astonishing episodes in the history of what Lincoln himself once called 'public sentiment.' Only in New York could such robust, and contradictory, public relations campaigns have been launched and sustained in tandem.

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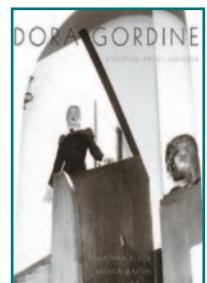
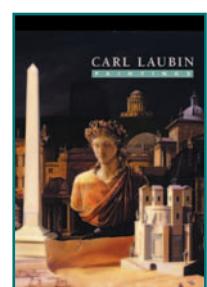
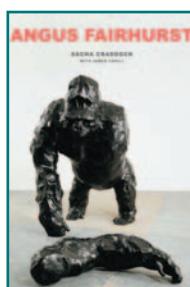
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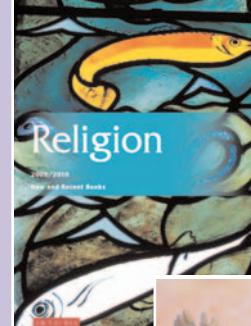
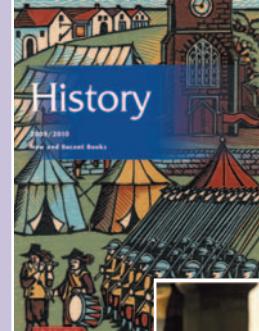
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